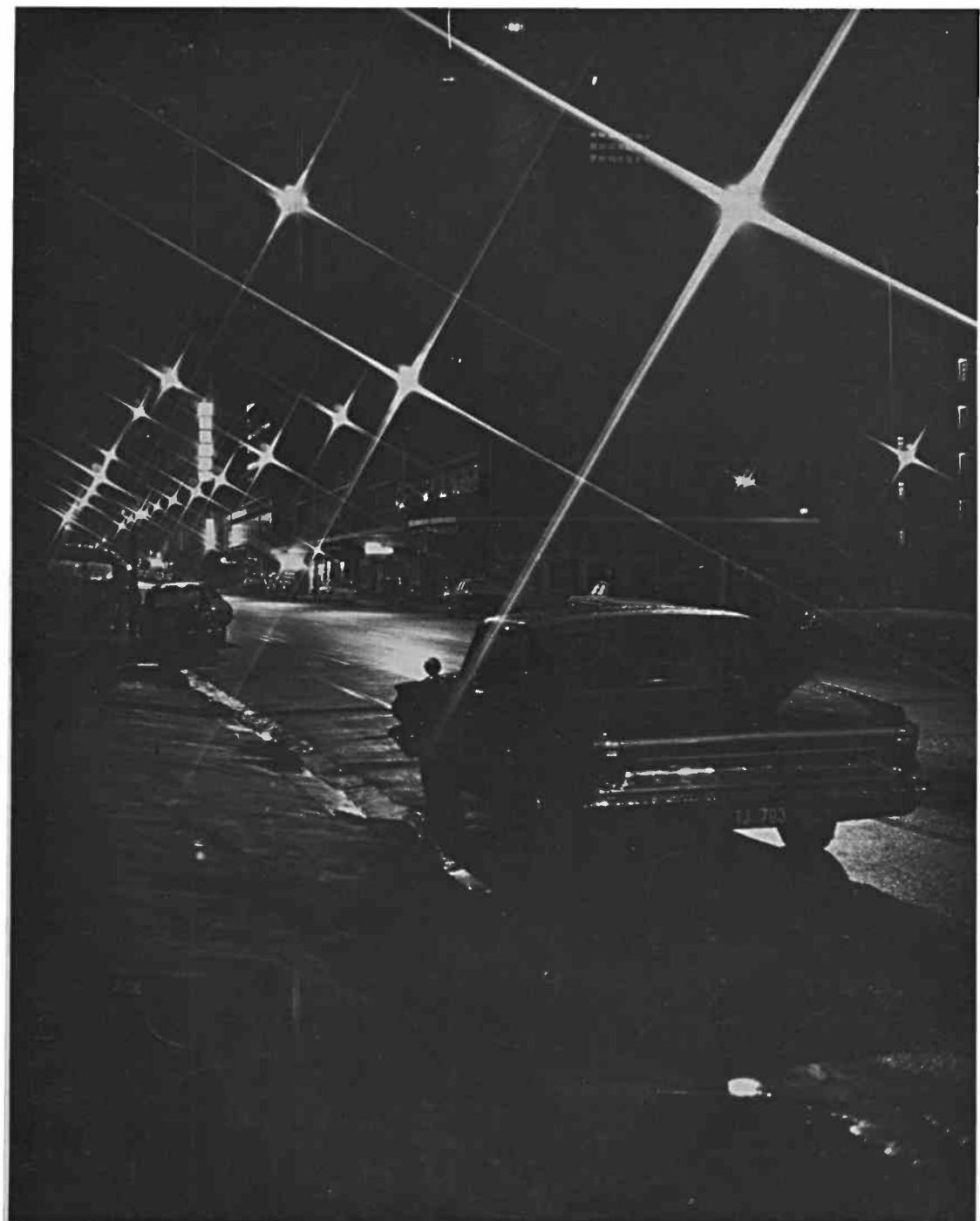




PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

JAN 75



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PSSA NEWS AND VIEWS

Official Newsletter of the Photographic Society of Southern Africa

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CONTENTS

FOCAL PLANE

HONOURS AND AWARDS

NEWS AND.....

..... VIEWS

NEWS RELEASE

P.S.S.A. DIRECTORY

EXECUTIVE SUITE

TRANSPARENCY CORNER

FOCUS ON.....

MAILING PRINTS OVERSEAS

THE SALON SCENE

101 MOTHEATEN WAYS TO MAKE A PHOTOGRAPH

L.M.C. SHOTS

SOUND ADVICE

CLOSE-UPS

HOW TO UPRATE PHOTOGRAPHIC FILM

HOW TO JUDGE AND YET HAVE FRIENDS

Editor: Ivor S. Shepherd

Production: Les Luckhoff

COVER PICTURE: "NIGHT BEAT" by Graeme England of the Edenvale Camera Club. A diffusion screen has added a lot of zest to this shot and has taken it out of the simple straightforward street scene and put it into the "interesting" category.

FOCAL PLANE:

As they say in the classics, "Thank goodness that's over". I'm sure this is the most oft repeated phrase in the book each year immediately following the spate of wining and dining we all go in for. So now it's time to wipe the greasy finger-marks off the lenses and start shooting in dead earnest once more.

This is the month when most A.G.M.'s take place and no doubt the same pattern as last year will be followed. That is, the big winds who have spent the whole of last year blowing up a storm will forget the date of the A.G.M. and won't turn up. This is very convenient later on during the year when something doesn't suit you and someone says, "Well, it was passed at the A.G.M." The big wind can reply, "It wouldn't have been if I were present". So, if you're a big wind, and I'm sure you're not, make a New Years resolution: "Let's have a lot of constructive criticism this year, and if I can't criticise constructively, please help me to keep my big mouth shut".

For those of you who are getting into the class where you could make APSSA, don't forget that applications close on the 31st. January, 1975. Don't think about it, try for the award. It's not easy, but I'm sure with a little help from your local APSSA's or FPSSA's you'll do a lot better than you think. Further on in the mag. there is a list of Judges for this application.

The most plaintive cry last year was the request for Editors for club magazines. There didn't seem to be much response to this one from what I could see. I'll bet this year the cry will be for replacement Chairmen and committee members.

To those who have written in regarding the late publication of News and Views, we are trying to sort this one out, and, in fact, think this will be ironed out by the end of this month. To those who have promised articles and haven't come to light yet, "It's better late than never". A last thought regarding articles, get in now, it'll be much harder to make publication later on as the quality is

bound to improve. We've had an offer from a guy called Shakespeare but I don't know what his ability is like. Anyone vouch for the guy?

* * * * *

HONOURS AND AWARDS

Ed: This is in the nature of a "Forum" letter, but I thought it would get a second look under Honours and Awards.

"The comments made by John Rushmer, Editor of "The Viewfinder" in the October, 1974 issue, as follows: '....Once again the names of the judges are shrouded in mystery. Is this because the judges fear for their lives, or is it because application forms call for entries to be up to exhibition standard, and none of the judges have participated in exhibitions for years particularly outside South Africa?' were tabled at the meeting of the Honours and Awards Committee held on the 28th November, 1974.

Whilst the committee does not wish to enter into any controversy, at the same time it considers the second paragraph a reflection on the integrity of the judges and a denigration of PSSA Honours. Would Fellows and Associates care to comment?"

* * * * *

JUDGING PANEL:

for the session closing the 31st January 1975.

The Print and Slide judges will be chosen from the following panel:

E. Dickinson; FPS(SA), AIIP, ARPS, Hon. FPS(SA).

A. Halliday; APS(SA), ARPS.

E.R. Johannesson: FPS(SA).

M. Jones: FPS(SA).

R.D. Millington; APS(SA).

R. Owen; FPS(SA).

E. Virtue; APS(SA), ARPS, Hon.PSSA.

R.E. Viljoen: APS(SA), FRPS.

G. Whittington-Jones; APS(SA).

B. Wilkins; FPS(SA).

* * * * *

AUDIO-VISUAL presentations may be made at Congress under the supervision of approved judges or at Cape Town. Application form and entry fee must be sent to the Secretary by the 31st January, 1975, for an application to be presented at Cape Town or by the 30th June, 1975 for a presentation at Congress. This condition applies only where specialised equipment is required for presentation. Such equipment to be controlled by the applicant.

* * * * *

Would Salon Chairmen please bear in mind the request made at Congress by the Chairman of Honours and Awards, Mr. G. Whittington-Jones, that a list of names and addresses of Salon Acceptances be sent to Miss May Sim, 40 Acacia Way, Pinelands, 7405. Any lists already in your possession covering the last 18 months would be appreciated and should be posted to the same address.

The next judging of Associate and Fellowship applications will take place early in February, 1975. All applications should be sent to Miss May Sim, Honorary Secretary, Honours and Awards Committee, 40 Acacia Way, Pinelands, 7405.

Closing Date: 31st January, 1975.

O.F.S. INTERCLUB:

Bloemfontein Camera Club were the hosts for the 1974 Inter Camera Club Competition which was held at the Rondalia Holiday Resort at Virginia near Welkom.

A record number of 10 clubs entered in the various competitions and the proceedings started off with a braai which was attended by nearly 140 people.

The first item on the programme was the Cine Section and a number of interesting films were judged; the Bloemfontein Camera Club were fortunate to win this section.

Next came the slide series competition and here again a record number of entries were received; first prize went to the Frankfort Camera Club who were competing for the first time.

The Print Section was won by Bloemfontein but only after a very close contest with Kimberley.

The final item of the evening was the Slide Contest and here there was a mammoth entry of 150. Judging was done by means of the electronic box and after every 10 slides the scores of the individual clubs were announced. The scoring was extremely close and there was quite a bit of excitement in the air.

The lead changed hands several times with Odendaalsrus, Sandriver and Bloemfontein being the main contenders. Nearing the end, the contest resolved itself into a straight fight between Sandriver and Bloemfontein with the lead once again changing several times. With just a couple of slides to go Sandriver nudged into the lead and went home worthy winners of the Trophy. A great time was had by the audience.

The next morning the majority of those present went out to one of the mines and belted of rolls of film on the Mine Dancing set-up. These do's are always most interesting.

Returning to the Holiday Resort a seminar on "Judges and Judging" was held and the views expressed by the members present were most thought provoking; to put it in a nutshell, most present felt that judges were too hard on the beginners and then leant over backwards in allowing the more advanced workers to get away with the same faults they had penalised the beginners for committing.

Others felt that judging was not constructive enough; it was agreed unanimously that another such discussion group should be organised in the very near future.

The next Inter-Club will be held during March/April 1975 in the Golden Gate Camera Club and the Witsieshoek Camera Club.

S.A.P.P. CONGRESS 1975:

The Postal Portfolios of Southern Africa are holding their 1975 Congress at the Little Switzerland Hotel from the 8th - 11th May, 1975.

To date the bookings have not been as good as was anticipated. The hotel had asked that firm booking be forwarded by the end of December, 1974 as this is a

very popular resort. So, for those who are intending attending the 1975 SAPP Congress, you had better do something about it NOW.

* * * * *

NEWS AND.....

EAST RAND -

East Rand Cine Club's magazine "Spotlight" arrived for the first time and a very impressive looking mag. it is. (I see it even has News and Views printed in the bottom of the front page?)

For those who are interested in Cine in the Boksburg area, the ERCC meet on the fourth Tuesday each month at 8.00 p.m. in the Catherine McLeod Memorial Hall, Leeuwpoort Street, Boksburg.

I'm sure our printer would be interested as he's a Cine friend from out there. The lady members are being called on to fill the breech with providing tea which had previously been done by the Red Cross. A vote of thanks to Mrs. Hodge for her work in providing the Red Cross Tea Service is noted.

Fourteen Pretorians (sounds almost Roman politicians), invaded the ERCC's meeting bringing along 7 films for screening.

A talk on "Mugs" films and another on "The Cost of Filming" proved entertaining, with the fact that a film taken on an overseas tour would cost approximately R100, all inclusive, (but excluding the air fare I presume), being taken as reasonable.

GERMISTON -

The Germiston Camera and Cine Club hold their first meeting of 1975 on the 6th. February, 1975. Venue: Methodist Church Hall, Lady Duncan Avenue, Germiston. The Cine Section monthly meetings are usually on the first Thursday each month and the Still Section on the third Thursday each month.

The cry for the cleaning up and handing in of last year's trophies will no doubt be echoed by most clubs sooner or later.

KROONSTAD -

Kroonstad Photographic Society had their AGM on the 2nd December, 1974. Perhaps because this is the time of year when "Peace on Earth...." etc is supposed to prevail. I've heard of no alarming happenings down there so guess everything went off with a bang. A visit from the Welkom Chairman, Trevor Nel, the Ondallsrus Chairman, Louis Louw and visiting members Aapie Nieuwoudt, Mrs. Louw, and from Bloem. Charlie Lewis, really gave a boost to the Kroonstad monthly meeting.

Charlie Lewis is an Engineer on the SAR and his thing is taking pictures of steam engines. His slides on this subject are great and, being an engineer, his knowledge of the subject is just as great. Kroonstad members seemed to get a real kick out of his presentation last year.

PRETORIA -

The Pretoria Cine Club is going ahead with plans for the annual public show for 1975. The 1974 show was enthusiastically supported, which furthers the PCC view that there is a need for this type of entertainment in Pretoria. Comments on the "Mug" film are as follows: "The mug film proved to be a very interesting film taken at some waterhole up in the mountains. The film had good close-ups, good focus and good exposure. However, a very noticeable jump shot was discussed and it was shown that the film had no proper ending."

HELDERBERG -

Looks as if the Helderberg Ed. is having a dig at the News and Views Ed. I quote: "Who knows, one day that PSSA magazine might turn up when all the forthcoming Salons will be given full coverage. There is a Salon in Port Elizabeth which will be International, closing date 6th Feb. 1975. Anyone interested?".

I see the Luckhoff has put a big ? next to this comment. I've also added mine?

To the Editor of the Helderberg newsletter. Please refer to page 16 of the October issue of News and Views. You'll find details of the Eastcape Salon clearly printed in the second column, 6th. Salon down.

If the editor does go to P.E. to this Salon please look up Barrie Wilkins whilst you're there. He does something to people's eyes for a living.

VEREENIGING -

The Vereeniging Photographic Society have once again moved headquarters, now being in the Catholic Church Hall, Edward Str, Vereeniging. This is almost on the corner of Kruger Avenue.

The last meeting at the Methodist Church hall resulted in a double booking, which didn't help the cine boids, as the other lads got there first. However, the editor treats it as a giggle so I'm sure there weren't too many growls.

Last year lots of things didn't materialise down at the VPS. The advertised programme for September didn't arrive in time from Cape Town, mainly because it went via Johannesburg. (That's almost libelous). However, an impromptu slide series resulted, which was very good, but was rather spoilt when a cine type won the quiz part of the show. (The editor says he now knows the still type boids are a bunch of morons. Almost nearly libelous).

Then came the packed hall episode with the Cine section, and finally the proposed visit to the Florida Cine Club never materialised. Not to worry, 1975 can only be better, Arthur.

Arthur Doyle, VPS Editor, has discovered the right way to spell Cheers: Tjeers. The mag is entitled "scripta lumina" by the way.

BULAWAYO -

The Rhodesian Photographic Society celebrated it's 40th anniversary at the end of 1974. (1934-1974).

A new magazine cover for their journal "Focus Point" also made it's appearance at the same time. For those of you who may be passing through Cetewayo's old town you may like to look in at a meeting. These are held on the 1st, 3rd and 4th Mondays each month at the Victoria League Rooms, 214 Kirrie Buildings, Cor. Abercorn Street and 9th Avenue. (Box 3291).

It seems that photographers "up north" didn't have the greatest of years in 1974. Those Arabs wrecked their meetings with the petrol business, and then printing paper became in short supply. (This was because the Arabs now had enough money to buy cameras' and take photographs and all the printing paper went East!) Something like three competitions attracted 6 entrants entering a total of eight times between them.

The petrol crisis was circumvented by the institution of a lift club, starting from a central point. (The Exchange bar?) This didn't work, so they took the central point as the meeting place. That worked! An increase of 300% attendance. But, alas, it was a temporary thing. The programme has been rehashed to become more practical and active, social get togethers have been re-introduced and generally the committee have thought and tried a lot to revitalize things. Perhaps 1975 will show the results of an early planting.

NELSPRUIT -

I notice the Nelspruit Editor says he's just met a well Saloned Club Chairlady who has more Salon Acceptances than the entire Nelspruit club has Gold awards. I'm sure you're talking about Helen Valentine, an old friend from Evander. The advice you got was first class regarding entering Salons. If you don't enter, you can't get acceptances. But I do think an appraisal panel could be formed to advise outside club members of their chances with entries into Salons.

For those who are fortunate enough to be in Nelspruit on the 3rd. Thursday of each month the meeting takes place in the MOTH Hall, Russell Street. Chairman is Mr. L. Palmer, telephone 3284 day and 5852 night.

CARLETONVILLE -

Once again this area is in the news with some character selling land in the area to those folks in SWA. However, not being in the estate business PSSA won't make anything out of the deal.

Max Arenson, Chairman at Carletonville gave a most instructive talk and demo on the new Ektasound Cine Camera. This machine impressed most of those present.

Brian and Maisie Walter are moving off to Warmbaths for their retirement and I'm sure that Carletonville's loss is Warmbaths' gain. From all PSSA'ers, let's wish Brian and Maisie a most active and interesting retirement. I'm sure Warmbaths will be having a Camera Club shortly, if they haven't one already.

The question posed in "Zoom" as to what is a good picture could certainly take some answering. Perhaps as a subject for a club discussion group?

PORT ELIZABETH -

Well, "Lumen" came out on time after the Congress so things must have got back to normal p.d.q. down there.

I see Cape Cine World's "Which Bone are You" also features in Lumen. (as well as a few other mags.).

Meetings are held every 1st and 2nd Wednesday upstairs in the Athenaeum Club. Starting time 7.45 p.m. President is Barry Wilkins FPS(SA) at 51-1738 (h).

It seems everyone attended Congress but the P.E. club members. (Perhaps it's just as well, they would only have got you all into trouble).

BENONI -

Benoni Cine Club are the proud possessors of a new 16mm projector. This is available to club members at R1.50 per night. Might pay to join the club so as to hire the projector for film evenings?

For the Saturday evening shows and Sunday shows the cost is R2.50. Still worth it. Unfortunately there is no cinema-scope lens as yet so you'll have to hire conventional films. Over to Les.

Club meetings are held at the Launching Pad, President Brand Street, Rynfield, Benoni. It's on a Wednesday, I think the 1st. one each month. Probably Brian Wood could help at 849-6048 (h).

FLORIDA -

The Club meets at St. Gabriel's Anglican Church Hall, Goldman Street, Florida on the 2nd Thursday of each month at 8.00 p.m. The West Rand Salon this year is

going to be a riot. (Not that it has ever been a "bad" salon, it's always been great). But the ideas are improving with top class photographers invited to exhibit panels. Rob Owen, three times FPS(SA), Dr. Lou Yudelman, Mike Feldman, and Jack Petzer being some of those invited on the Print side. Slide essays by leading exponents will round out that side and no doubt the Cine side will weigh in with some top stuff. The catalogue is going to be a 100 page effort with 70 pages of b/w reproductions and 16 pages of colour. Wow!

As they say in the classics, "Bung ho, and greetings and very good salutations." I'm sure West Rand will be better than ever this year. They are certainly not short of workers out there.

EAST LONDON -

The November "Perspective" carried the sad news that Sonny Birch had resigned as President of the Club. I was sorry to read the news as I always enjoyed reading Sonny's little "tilts" in the newsletter. (I also know his son who is a member of JPS up here in Joeys). I'm sure everyone will miss your guiding hand on the helm Sonny but I'm equally sure you'll be there to advise, if needed.

The Border International Salon has been and gone, and no doubt plans are being made for the 1975 model.

Monthly meetings on the 3rd Wednesday of each month at 7.45 p.m. in the Municipal Library Hall. 4th Wednesdays, same place and time are the Workshop meetings.

WELKOM -

"Focus" is back in the hands of the Salon projectionist. Johan Roodt, ex-editor of Focus is coming up to Johannesburg to join the S.A.B.C.

Ben Mulder has just finished writing his last report on the Welkom Salon and all must be well in hand for this year's event. I think Welkom are going International. (Must be the high price of Gold).

I'm sure Trevor or Ben, (or maybe Peggy, now that she's in the writing business),

will send me full details shortly. Welkom are also starting to think about the 1977 Congress, which will be hosted by the Welkom Camera Club. With this sort of advanced planning, how can they miss? Monthly meetings are held in the Library Hall, Civic Centre, Welkom at 7.30 p.m. on the 2nd Wednesday of each month.

BACK TO PRETORIA -

The Pretoria Cine Club's Inter Club Competition entry forms has arrived. Entries to and forms from: The Secretary, Pretoria Cine Club, P.O. Box 2367, Pretoria, 0001.

There are awards for the best 8mm and the best 16mm films. All films to be strictly amateur, maximum of two per club, separate entry form per film, and at least 1 metre of leader and half a metre of trailer per film. Closing date: 28th February, 1975.

S.A.B.S. Chairman Roland Müller is confident about the AGM. having taken place and a new Chairman elected. I wonder? There is no doubt Roland has done a great job as Chairman, so he just might find himself back in harness again. Mike and Jill Holland are leaving S.A. and so S.A.B.S. I'll join in with all at SABS in wishing them everything of the best.

I notice the Duligal got into the "Photographer of the Month" stakes with a very charming portrait. Well done, Eric. By the way, I did call, but you were out.

KIMBERLEY -

I note with interest that the Editor is having to cut a "feels like it" 2,000 square metres of lawn 52 weeks per year. You should come up here to the Reef. It stops growing round about April and doesn't come on again until September. I'm sure Editor Rai Bigalke has strong thoughts on lots of things but it would seem that slide judges and judging, Salon type, and equipment collectors are his two pet aversions. Don't worry Rai, you'll find that the American Salon judges do a hell of a lot more than 1000 slides in a session. I'd agree that the early slides get better treatment than the tail end Charlies, but what can you do? If you break too long, you'll get the judges dropping off halfway through

the marathon. By the way, let's have a picture of Rai Bigalke and a quick thumb nail sketch on him as a new Director of PSSA.

Kimberley meetings on the 3rd Monday each month at the McGregor Museum, Chapel Street, Kimberley at 7.45 p.m. Telephone the Chairman at 92627.

ESTCOURT -

Well, well, a new Chairman yet; the Estcourt and Masonite Camera Club were asking about new Chairmen last year and that's just what they have. Mr. H. Turner has taken over the Chair. It seems 1974 was a good year, the monthly meetings are still held, the magazine still appears, the club is solvent, the new Chairman is pushing the b/w section but competitions are now bi-monthly. That could be a good idea rather than a bad one. Meetings at the MOTH Hall, Brewitt Road at 7.30 p.m. But I'd think a call to Mr. Turner at 217 would clarify that part of the programme as I'm not quite sure when the meetings are.

* * * * *

..... VIEWS

We have all heard of P.S.S.A. and most of us believe it to be a mysterious body which lurks in the background with an ever empty hand stretched out demanding that we pay levies, (which most of you have not paid to your club yet), but few of us know that it is not only the Club which can join PSSA but that each of us may join in our own right.

"Why" you may ask, "should I join the Society when I can get the benefits through my own Camera Club?"

Why, Indeed! Let me attempt to give you a few reasons why you should become a member and help lift the veils of mystery which many of you think surround our co-ordinating body.

The Society was founded to encourage and promote the interests of photographers, whether they be amateur or professional, and without the support of these photographers this task would prove impossible.

There are available to members, experts in various fields who can help you solve your photographic problems if you approach them for their advice.

Each year an annual Congress is arranged. There are interesting programmes to be attended, the social aspect is catered for, and many lasting friendships are made. Most important, photographers get together to exchange ideas and one has the opportunity of viewing prints and slides which are presented by people from other parts of the country.

The Society also confers various Honours and Awards on photographers, and this is what I really want to bring to your attention. Twice a year, the Honours and Awards Committee of PSSA invites members to submit panels of prints and/or slides which are referred to a jury of photographers, and, if the standard of the work submitted is deemed high enough, that author is awarded Associateship or Fellowship, as the case may be.

It has been decided to form a group in the Club who will work to this end and that group will meet on the 3rd Friday each month commencing with the 3rd Friday in January. The object of the group will be to help members to assemble panels for submission to H & A's by mid year 1975. It must be emphasised that only people who are prepared to work are being invited to join the group and that a high standard will be expected.

Further details will be discussed at our first meeting and we will be contacting you about this a little later on. It will be necessary for those of you who are not PSSA'ers to join the Society, but I have supplies of application forms available for this purpose so there will be no difficulty in this respect. In fact I hope I run out of forms.

This is quite a challenge which I hope will be met by all of our members and that by this time in 1976 we have quite a number of members who are entitled to place A.P.S. (SA) after their names.

Eric Walker, Bloemfontein Camera Club.

Editor: This article was culled from "Light Reading", the journal of the Bloemfontein Camera Club. I did think

that it was something which could quite easily be placed in the magazine of any Photographic Club in the country, to very good purpose. In closing I must congratulate Eric Walker for his idea, but then, to those who know Eric, this is no surprise, this guy is full of good ideas. Let's hope your wish expressed in the closing paragraph is exceeded beyond your fondest hopes.

* * * * *

NEWS RELEASE

Just arrived on the desk, from the Institute of Incorporated Photographers.

"It gives me great pleasure to announce that the Council of the Institute of Incorporated Photographers has awarded the designation of Associate to the following member in the category of:

Reg. J. Brandt, AIIP.
(AIIP is a corporate grade of membership that is internationally recognised as a qualification that signifies the holder's proficiency and good standing as a professional photographer).

Should you require a photograph of the recipient of this award or any further information about him would you please contact:

Eric Waughray,
80, St. Swithin's Avenue,
Auckland Park, 2006.
Johannesburg, South Africa.

* * * * *

P.S.S.A. DIRECTORY

In the near future, it is hoped to supply all members with their own PSSA Directory. This directory will consist of alphabetical listing of the names and addresses of all PSSA members and member Clubs.

It will list the venue and time of Club meetings throughout the country, thus enabling one to visit should one's travels lead to areas outside one's usual sphere. Should you wish to send entry forms or information to Club Secretaries regarding Salons and/or Regional competitions the Directory will give a quick form of reference regarding addresses.

However, and this is the snag, to compile this information, we need the names and addresses of the Clubs and members. As follows:

Members name and address.
Club Name and Postal Address.

Venue of Meeting.

Time of Meeting.

Date of Meeting (preferably day of month).

Telephone number of Chairman, and Secretary.

Telephone number of member.

Would you kindly send this information to: Rudolf Erasmus,
P.O. Box 623,
Vanderbijlpark, 1900.

This is in your interests, please co-operate wholeheartedly, and when the Directory arrives, you may feel pride in having helped to make it the success it is going to be, and the useful article it most definitely is.

* * * * *

EXECUTIVE SUITE

by Les Luckhoff.

Another Congress came and went last year, with a lot of approval on the manner in which it was run. As usual, Port Elizabeth, with Barrie Wilkins at the helm, did a sterling job and, if the participants are as enthusiastic as they seemed at P.E., then Pretoria Congress will reap the benefit with a "Full House" sign.

Don't forget to send in your application form for Honours and Awards before the 31st January, 1975. Forms are available from May Sim as noted earlier in the magazine. (Not from Les Luckhoff or Ernie Kohn).

You may be pleased to hear that we are in the process of duplicating the slides from the Honours and Awards show which was presented at P.E. by Barrie Wilkins and his workers. When these are ready you will be able to see the standard set and what won awards in 1974. (Frank Reuvers slide series has already been duplicated incidently).

So far this financial year we have got off

to a slow start, perhaps after all the hard work involved in Congress everyone was heartily sick of the whole scene, but we are coming back to reality slowly and have had the first Executive meeting (in November).

The Argus/PSSA show under the able directorship of Tom Botha is now history and by all accounts was a great success in Cape Town and Durban, but for some unknown reason, was badly supported in Johannesburg, which was a great disappointment to Tom Botha.

You will be glad to know that as soon as a new building has been completed Photo Agencies have offered us free office space; Eric Horwitz has generously given the use of a phone as well, and as soon as we are able we shall appoint a part-time Secretary to handle the running of the office and we hope that this will institute the efficient handling of your mail and get queries answered at once. If anyone knows of an efficient Secretary cum typist who would like a morning only job in our office in Johannesburg please communicate with Ernie Kohn, 834-1705 as soon as possible.

Bridgette Pacey-Tootal has been appointed Public Relations Officer and will pass on information of value to your local and national press - already I have been notified of some surprised news makers who have been contacted by the local press. Bridgette is simply rarin' to go so if you have any particular news she can use drop her a line (and don't forget a copy to the ink-stained Editor of News and Views). You'll find Bridgette's address elsewhere in the mag.

The S.A. Ten Best was presented in Johannesburg in November and a terrific show it was. The prize winning Super 8mm films certainly started everyone thinking and once more the transparency workers might have to take a back seat once Super 8's full potential is realised.

You will be pleased to hear that PSSA is now over it's financial difficulties. That does not mean (i) that we are going to squander our resources, (ii) that we are going to sit back on our bank balance.

We have certainly learned our lesson and every cent spent will be carefully scrutinised. We shall now be able to offer more services to you, the member. Perhaps you would like to suggest where we can offer you something of value (not too expensive to us); I hope that if we do provide more services they will be taken better advantage of than those offered at present.

We have a fabulous insurance scheme, still at 1½% and all too few of our members are using it. It has been going for a year, and those of you who have existing insurance will have had to renew during that period - don't you want something for nothing? You must gain on the Lloyds policy with PSSA!

We are busy with the membership directory, as you will have seen elsewhere, and, if you wish to be included in the first edition, please make sure you get the information to Rudolf Erasmus in time and also be sure to send in your subscriptions which are now due. Only Clubs and/or members who have paid their subs and affiliation fees will be printed into the Directory. So pay up if you want to be listed among the elite.

At this stage I would like to wish everyone a most happy and fruitful 1975; things being what they are in the publishing business, we have to write everything weeks in advance and this was written in 1974, so, if it's now a few days late, please accept it as a 1974 greeting.

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TRANSPARENCY CORNER

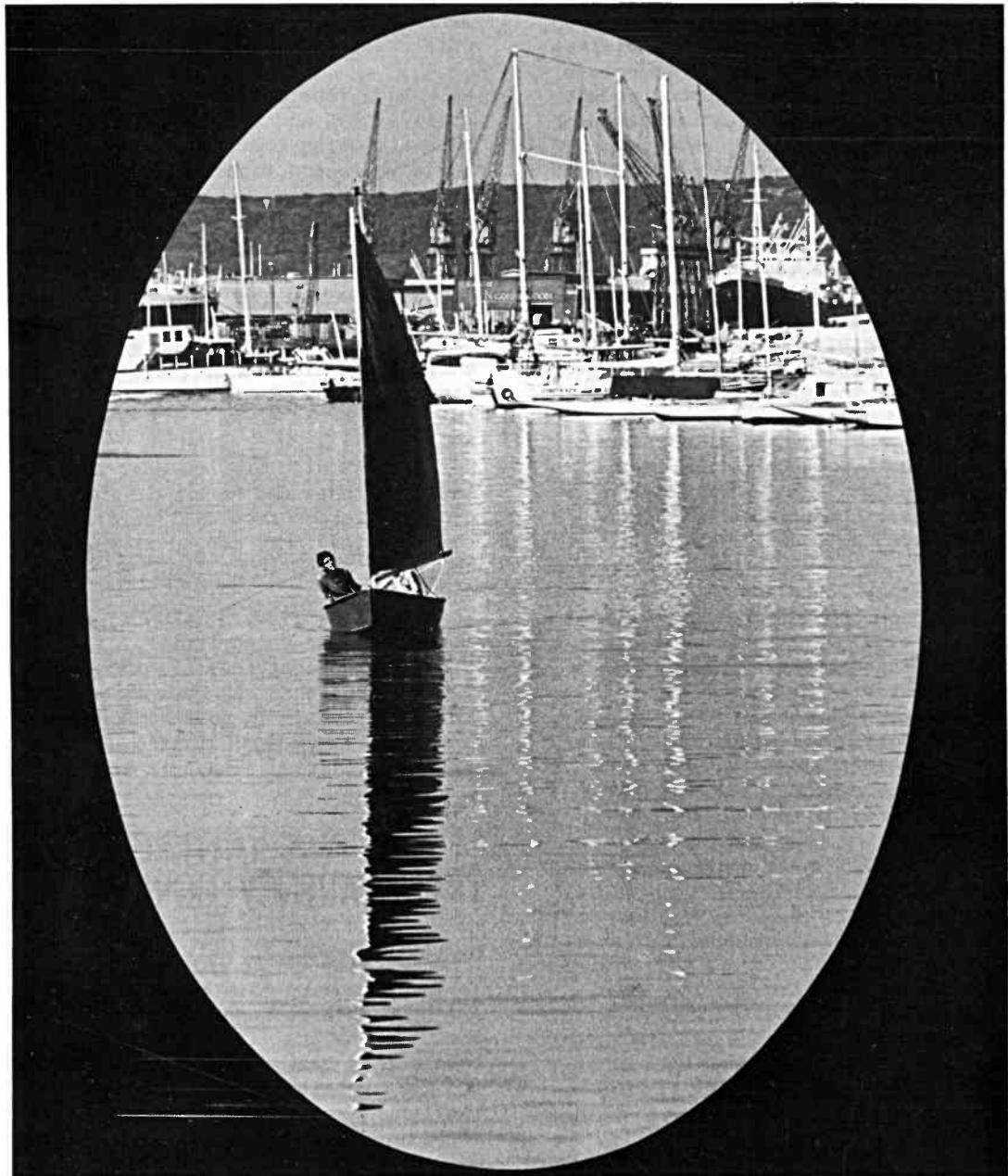
by Les Luckhoff.

Yes, I'm writing this once more as I've not been able to hand over to a successor. I hope that it will not be too long before this corner is occupied by someone more able to give it his full attention, than I am at present.

Perhaps I am biased, but I thought the highlight of Congress in P.E. was the Rev. Pearce's slide presentation. I think this inspired show has given a completely new dimension to slide series.

FOCUS ON..... EDENVALE CAMERA CLUB

This month's cover is by one Graeme England, a very staunch member of the Edenvale Camera Club. This Club was in the doldrums a short while back, but today they are probably one of the most vital group of amateur photographers in the Republic. A request to any one of the Committee is treated like a Royal decree, and an answer comes back post haste. (In fact, I'm thinking of installing a telex to help keep up with them).



"HARBOUR VIEW" by Hennie Venter. A straightforward subject possibly enhanced by the printing treatment. The reflections in the bay are sufficiently interesting because of the slight movement in the water.



"THE TRAVELLING PRIEST"

A picture which says more than a good few words can convey.

Malcolm used 3 projectors, 2 being used for his story-telling slides controlled by a complicated fading apparatus and the 3rd being used to project effects simultaneously, like lightning flashes, titles, stars twinkling, torches shining and many others. Malcolm has a gift for story telling and his selection of music reveals a deep knowledge of the subject. He has no secrets when it comes to photography and not the least part of his evenings lecture was his revelation of how he faked many of his shots. If the local clubs, Johannesburg and nearby, wish to have Malcolm visit them perhaps I could arrange it for you, but his programme is worthy of a house of at least 200 so I wouldn't ask him to come along to show his programme to 20 - 30 people.

It was recently my privilege to attend a cocktail party given by the Bensusan Museum for Alfred Eisenstadt once Chief Photographer for Life Magazine. Photographer of Kings and people of note and author of many outstanding books on photography, most to be found in the Museum, Alfred is a shy and retiring person and has to be drawn out of his shell. How I should love to accompany him on one of his photographic missions.

Talking about photographic missions, I am on the eve of departing on a safari to the Central Kalahari to photograph Bushmen and game. Ian Player is one of our party so it should be an interesting trip. Unfortunately we shall only be away for 10 days; when you run a hotel you cannot be away for long and Christmas is a difficult time for a hotelier. (It's a more difficult time for an Editor, Les).

There has been a spurt of activity before Christmas and I have seldom been home of an evening, and much to my disappointment I have had to refuse many invitations from clubs owing to clashes of dates. See you again in 1975.

* * * * *



Mr. Peter Smits, (right) President of the Cape Town Photographic Society, recently opened an exhibition of Prints by two CTPS members, Dick Pearce (centre) and Ted Dickinson FPS(SA) (left) at the Shell Gallery, Cape Town.

* * * * *

MAILING PRINTS OVERSEAS

Otto Girnus' letter in the February "Dif-fuser" brings up a point that is often overlooked by photographers abroad who enter print exhibitions in the United States, and that is that the maximum print size of 36 x 43cm (14 x 17") is allowed foreign entrants. This restriction is intended to permit the return of prints as Printed Matter. Packages to be mailed as printed matter may not be larger than 91 cm (36") in length, width and thickness, and prints larger than 36 x 43cm, with proper packing, cannot be mailed in a package of this size.

Every year at Rochester International we receive a significant number of 40 x 50cm (16 x 20") prints from foreign countries which must be returned by Parcel Post since they are too large for Printed Matter. This not only requires us to pay higher postage rates, but, as Mr. Girnus points out, may also require the recipient to pay customs duties.

Stanley W. Cowan, Salon Manager, Rochester International Salon. (ack.PSA Journal)

THE SALON SCENE

By Ivor Shepherd.

(I'm sure someone else was going to supply all the information for this column but so far I'm still awaiting. Oh, well, over to Beaulah and her machine).

VIRTON 75

Black and white prints and colour prints: 4 prints per author per section. Entry fee: \$3 per section per author. Print size 30 x 40cm or approximate. Forms from: Photoclub Virton, c/o Mary Freddy, Rue de Chapiteau, 6. B-6760, Virton, Belgium. Closing date: 26/4/1975. We have received 7 forms for the above if anyone is interested. Contact E. Kohn, P.O. Box 2007, Johannesburg, 2000.

CLERMONT-FERRARD

Colour and Nature Slides: 4 slides per section. Entry \$2.00 per section. Closing date 3rd March, 1975. We have received 5 forms for the above. Contact E. Kohn.

VINCENNES: (C) Mar. 14-16. Deadline: March 4th. Forms: M. Claude Courteuil, 34 Rue des Vigerons, 94300 Vincennes, France. Entry fee \$2.

CHARTER OAK: April 17-19. Deadline: March 10th. Forms: Margaret J. Del Vecchio, 76 Grissom Drive, West Hartford Conn. 06111. Entry fee \$1.75.

TAIWAN: (C) April 13-20. Deadline: March 11th. Forms Kao, Cheng-Chung, P.O. Box 1188, Taipei, Taiwan, Republic of China. Entry fee \$2.

HONG KONG CAMERA CLUB: April 26-28. Deadline: March 15th. Forms: Leung, Ting-Cheung, Sheung Wan, P.O. Box 3768, Hong Kong. Entry fee \$2.

WICHITA: April 8-24. Deadline: March 18th. Forms: Russell Forrester, APSA, 1910 Park Street, Wichita, Kans. 67211. Entry fee \$1.75.

WASHINGTON: April 16-30. Deadline: March 19th. Forms: Alan Isicson, 7801 Wincanton Ct., Falls Church, Va. 22043. Entry fee \$1.75.

PRETORIA: (C) April 28-May 3. Deadline: April 1. Forms: Jean P. Russell, P.O. Box 20048, Alkanstrand, Pretoria 0005, South Africa. 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ slides accepted.

SPECTRUM: (C) May 19-22. Deadline: April 15th. Forms: A.J. McDade, Eaton Cottage, La Moye, Vale, Guernsey, C.I., Gt. Brit. Entry fee \$1.75.

SAN ANTONIO: June 1-16. Deadline: May 9th. Forms: E.L. Palmer, 129 Leming, San Antonio, Tex. 78201. Entry fee \$1.75.

NATURE -

REPUBLIC OF CHINA (TAIWAN): Closing: March 4th. Exhibited April 13-27. Fee: prints \$3. Slides \$2. 2 x 2 only. Forms: Kao Cheng-Chung, P.O. Box 1188, Taipei, Taiwan, Republic of China. In U.S. Dr. John H. Hartman, 7048 Clayton Road, St. Louis, Mo. 63117.

WICHITA: Closing March 18th. Exhibited April 6-May 4. Entry fee: Slides \$1.75 prints \$2.75. Forms: Alvin Unruh, FPSA 842 N. Terrace Drive, Wichita, Kans. 67208.

SAGUARO: Closing March 26th. Exhibited Apr. 12-May 3. Entry fee: \$1.75. Forms: Mrs. Eva M. Latham, 520 N. 53rd St., Phoenix, Ariz. 85008.

PRETORIA: Closing April 1. Exhibited April 28-May 3. Entry fee: Slides \$1.50 prints \$2. Forms: Mrs. Jean P. Russell, P.O. Box 20048, Alkanstrand, 0005, S.A. In U.S. Dr. John Hartman, 7048 Clayton Road, St. Louis, Mo. 63117.

WASHINGTON: Closing April 2. Exhibited April 29-May 20. Entry fee: slides \$1.75 prints \$2.50. Forms: Mrs. Margaret M. Farrell, 6506-78th St., Cabin John, Md. 20731.

SPECTRUM: Closing April 15. Exhibited May 19-22. Entry fee: \$1.75 slides. Forms: A.J. McDade, Eaton Cottage, La Moye, Vale, Guernsey, C.I. Gt. Britain. In U.S. Dr. John Hartman, 7048 Clayton Road, St. Louis, Mo. 63117.

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101 MOTHEATEN WAYS TO MAKE A PHOTOGRAPH

With acknowledgements to PSA Journal.

Focus Shift: Focus on a lighted Christmas Tree at night, or an advertising sign. Set appropriate stop for a long exposure of 15 seconds or more. Change focus every 2 seconds during the time exposure, decreasing the distance each time.

Multiple Coloured Shadows: Set up a rear projection screen, a translucent piece of plastic or a piece of opal glass. Behind this, and about two feet away place two or three coloured flood-lights with the light directed towards the screen. Objects such as ferns, branches, flowers, etc. placed between the lights and the screen will cast multiple shadows on the screen and you can photograph them from the other side.

Stripes: Scratch closely spaced lines through the emulsion of a densely over-exposed black and white, or underexposed 35mm colour film. Mount this in a 2 x 2 mount and project it onto your subject. Photograph the result.

Solarization: To do this you must develop your own colour film. After about two-thirds of the first development time has elapsed, expose the film very briefly to a coloured light. Continue development as usual to the full time. Complete the process as usual. Depending on the duration of the exposure to the coloured light and the development stage at that time it was exposed, the image will be partly negative or be wholly fogged by the coloured light.

Drawing with Light: Set up a camera in a dimly lighted room, facing a black background several feet away. With the shutter open for a time exposure and with a penlight in hand, equip yourself with several coloured gels and stand between the background and camera, facing the camera. With the penlight on and a filter over it draw a pattern in the air. Repeat with the other filters. Close the shutter. This is a variation of the technique of making patterns by suspending a penlight as a pendulum over the camera.

Re-Assembly: Cut a colour print into narrow parallel stripes either horizontally or vertically. Re-assemble but with stripe slightly out of line, one way or the other, staggering the image. Photograph the result.

Variations: For a mosaic effect, cut the print into small squares. Do it freehand, with scissors so the squares aren't too regular in shape. Re-assemble on black or grey paper with each piece slightly separate from the others. Photograph the result.

For a stained glass effect, photograph a still-life subject behind a piece of patterned glass. Have a colour print made and cut this up, cutting around outlines of the object. Re-assemble on a black background separating the pieces slightly so that each piece is outlined in black. If the cut edges show white, blacken with a pencil or ink. Photograph.

Filtered Flash: With a subject in sunlight, set up for a backlit shot, place a filter (coloured cellophane etc.) in front of the flash. Compute as for fill-in flash under back lighted conditions. Photograph. Shadow portions of the subject will be the colour of the filter on the flash, background objects not in range of the flash will be in natural colours.

Magnification: With sufficient extension tubes or bellows on the camera set to cover an area about the size of a postage stamp scan colour pictures in magazines for small areas which make interesting backgrounds with this magnification. Add some natural objects such as flowers, weathered rocks, paint etc.

* * * * *

L.M.C. SHOTS

(or the A.B.C. of filming)

- A.** Always commence your film with a LONG or Establishing Shot.
- B.** The Long Shot should be followed by a MEDIUM Shot.
- C.** The third and most telling shot is the CLOSE-UP.

If you want to know why read on.....

There are, of course, many other shots - such as the pan, tilt, high-angle, low-angle, swish, etc. etc.

Rules are also made to be broken - but for the purpose of this article I will briefly explain the three shots. (Many of the other shots are only variations). These shots must be regarded as basic, if you are filming an epic or making a simple record of baby on the lawn.

The logic behind these shots is based on how we see things with our own eyes, which is now going to be seen through the eyes of the camera. The camera being mechanical, however, much has to be taken into consideration to overcome this difficulty. We can also make use of its shortcomings to heighten impact as well as develop our filming into an art form.

The purpose of the LONG or ESTABLISHING SHOT - as its name implies - is to establish where the action is taking place. It may be a garden, a bedroom or even a bathroom. You must put your audience "into the picture" by showing as much of the locale as possible. The main object (or actor) although appearing in the scene is only of secondary importance at this stage.

Following the establishing shot we come to the MEDIUM SHOT, which will show the main character filling a much larger part of the frame. You should be able to see what he is doing. Assuming he is drinking a cup of tea, there must be no doubt about this action. What is important about this shot is that it should include some of the surroundings that were clearly visible in the Long Shot. This is done for the purpose of pictorial continuity. If you fail to do this your audience will get the impression that you have spirited your hero away to another locale.

In these two shots we have established where the action has taken place and clearly shown our leading character and what he is doing.

We now come to the climax, which is our third shot - the CLOSE-UP. In many ways

this is the most important shot. All distracting material must be eliminated in order to obtain maximum impact - so we only include his head and shoulders in the frame. He is still partaking of his cup of tea and the picture includes his expression of satisfaction.

In order to get the shots to flow into each other, we should try to match the action. This is done by overshooting and, in editing, cutting on the necessary part of the action.

What is most important - apart from changing the picture size in each shot, which we have already done - is to change the camera position after each shot, selecting the most advantageous angle in order to clarify the action.

If you hold the camera in one position and only alter the picture size you will get an unacceptable "jump" between shots, the reason being that for the purpose of contracting time we only film the salient points of the action. In real life we also turn a blind eye to the irrelevant.

What you have been reading about is only basic. There is still many a slip between the lens and its tip! If you think its something we all know - look carefully at many of our monthly offerings and you will realize that the message is of universal importance.

L. Gordon.

(Acknowledgement Cape Cine World).

* * * * *

SOUND ADVICE

(Being some really sound advice from Basil Smith of the Johannesburg Amateur Cine Club - Ed).

Switch off the sound from your projector or tape recorder and you will realise how flat a film becomes.

We have all grown accustomed to sound and voice accompanying visuals. The sound completes the film, without it the film is uninteresting. The sound produces that missing dimension of reality. However good a silent film may be sound will give it impact; to bring our films

to life we must add sound, but bear in mind always that the sound must be complimentary only - it must never dominate the film but always play second fiddle to the visual, for it is a film we are producing - not an orchestration.

The sound can be on magnetic stripe or, for higher fidelity, on synchronised tape. This degree of fidelity applies especially to magnetically striped 8 or super 8 films.

The higher the speed of the tape or stripe past the sound head the higher the fidelity. In professional sound studios the lowest tape speed used is 15 inches per second. To achieve this speed on an 8 mm projector the film would have to pass the gate at 100 frames per second!

The best source of musical sound available to the amateur is commercial records, for which the Club pays an annual fee (this has been superceded by the PSSA Levy which each member pays - Ed) to enable members to re-record these (with certain exceptions) for private use.

Most amateur films require a commentary: it is essential with travel and documentary films to let the audience know where a place is or what is happening, but do not over-do it, and do not comment on the obvious, e.g. if little Cuthbert is gazing in awe with his mouth wide open at his first view of a hippopotamus, do not say "Cuthbert admired the hippopotamus", that is obvious, rather say "little Cuthbert nearly swallowed it". Do not bring your audience into the commentary, e.g. do not say (as if addressing your audience) "now let us go and see what is in this cage" or "what do you think is around this corner - Ah, there is a statue of Peter Pan". Just as music must play second fiddle so must commentary only assist the visual.

In story productions, unless lip-synchronised dialoge is used the film should tell its story without any commentary at all.

The choice of music is a very personal one, not everyone will agree that the music chosen is the most suitable for

the film; you cannot please everyone, but if you like it then use it, at least you will be pleasing one person (yourself) even if no one else.

Re-printed from the A.C.C. Screen.

* * * * *

CLOSE-UPS

Think big. Get close. Get Impact. Get the message? The close-up is one of the most powerful weapons in your bag of tricks. With it you can rivet your audience's attention on the smallest detail, explore the world of nature, look over a craftsman's shoulder as he works and, best of all, you get better picture quality.

In the days when film meant 35mm, or 16mm cameramen could think in terms of Long Shot, Medium Shot and Close-Up. Today when most amateurs are working in 8mm, which is never at its best in Long Shot I would scrap the Old Formula and encourage you to make your films in Medium Shot, Close-Up and Big Close-Up. Now I hasten to add I do not advocate that you never shoot anything beyond ten feet. Shoot the scenics, yes, but fill your travel films with more intimate, and more interesting detail of local faces. Plan your documentaries so that what you are showing is big and bold in close-up and not small and obscure amid a mass of ill-defined and unnecessary extras. Script your story films with two-shots and cut-aways in mind.

Let me give you some examples how you can use close-ups in your next film, be it a children's party or a great epic.

Dramatic openings:

Start your film with a close-up which jolts your audience right into the subject.

Link Shots:

One of the smoothest ways of going from scene to scene is to go into CU at the end of one scene and move out from a similar one into the next scene. If you end a sequence on the lawn, that mythical favourite haunt of filming fathers, with a close-up of a toy, then you will be able to bridge the gap to an indoor sequence

with a similar close-up of another toy laying on the living room floor. I once had to show the work of several departments in a college in quick succession and solved the link problem from English to Domestic to Woodwork by letting revolving tape spools dissolve into stirring a saucepan which later dissolved into a spinning circular saw.

Another link dodge with people is to end a scene with a close-up against a neutral background of one character and then cut back to longer shot to reveal he is now in a different setting and we are away into the next scene.

Insurance Shots:

When making a documentary it is always well to arm yourself with a few close-ups of people just watching something out of frame. They will often come to your rescue in avoiding a jump cut.

Shock Shots:

Without resorting a gimmicks there is a definite place for the sudden shock close-up which puts the audience on the edge of their seats. There is a startling close-up of a woman's blood-covered face in the classic Odessa Steps sequence from Potemkin and another in Hitchcock's Foreign Correspondent. For a recent film, the Enemy, director Craig Clements conceived the arresting image of a face of a woman covered in a mud pack. We used only the area around one eye to fill the screen and then the eye blinks open - it never fails to get a reaction. The effect of a shock close-up can be further enhanced if you lull the audience into a sense of security.

Involvement:

Closeness means intimacy. Get your camera close to your actors and the audience becomes more closely involved in what they are doing. It is hard to become sympathetic to a character we only see in Long Shot but throw in a few good close-ups and let the onlooker get to know the person behind the projected image. After we made "The Noon of Night" many people commented on our stunning female lead and one critic went as far as to say she would not be out of place among the current sex-kittens of the cinema. In actual fact the girl in question had a marvellous face and in photo-

graphing her I kept to Medium Shots and Close-ups. She never once appears in Long Shot but by concentrating on her outstanding features the audience's imagination has done a better job than we could.

Elimination:

The art of film making is largely the art of elimination - getting rid of everything extraneous to your film. For the editor the rule is, "If in doubt, leave it out". For the cameraman I would say, compose your frame and then tighten in to exclude anything which is not essential. This is for me one of the virtues of the zoom lens which allows me to let the frame move in without disturbing the camera.

Simple Backgrounds:

Concentration on the subject is further helped by the simplicity of background the close-up can afford. Put your subject in sharp focus and the background becomes a hazy blur making what you want to stand out strongly. In artificial light a similar effect can be got by letting the background go off to darkness.

With Acknowledgement to Cine News.

* * * * *

HOW TO UPRATE PHOTOGRAPHIC FILM

(Bob Kruger - Durban Camera Club)

Ever been caught without a flash when you've seen the picture of a lifetime? or promised to take pictures of somebody's children and there wasn't enough light? or when using your tele lens in the game reserve your stop is wide open and you're running out of speeds? Don't panic - uprate your film. You can rate your film as high as the ASA setting on your camera will go, and then compensate afterwards, by increasing the development of the film by 15% for every time you double the ASA rating. Below is a chart worked out for FP4 film developed in Rodinal 50:1 at 70° for 10 mins for normal development; but which can be adapted to any combination of film and developer once you have your normal development time.

Rating	Development Time	% - Time
100 ASA	10 mins	100%
200 ASA	11.5 mins	115%
400 ASA	13.0 mins	130%
800 ASA	14.5 mins	145%
1600 ASA	16.0 mins	160%
3200 ASA	17.5 mins	175%
6400 ASA	19.0 mins	190%

This increased development DOES change the contrast and increase the graininess, but FP4 rated at 400 ASA had less grain than HP4 rated normally i.e. 400 ASA and resulted in fair 10 x 8 prints using only part of the negative on Kodak hard paper developed in D613 1:3 for 2½ mins at 68°.

Upgrading can also be done with colour slides or prints by getting the processing lab to boost the development by the required amount. Africolor will process Ektachrome to your specification at no extra cost but make sure you write the new rating clearly on the box. Colorlab will process CT18 but recommend a SOS for upgrading as far as 400 ASA - 200 ASA gives optimum results. They will process the higher rated film but will not guarantee the result. Remember the WHOLE FILM must be shot at the same rating unless you are willing to sacrifice all the others for that picture of a lifetime.

* * * * *

HOW TO JUDGE AND YET HAVE FRIENDS

Analyse, Don't Criticise. Criticism is an expression of opinion, and that of the author is just as valid as that of the judge. There is nothing to stop a judge expressing his opinion, but he shouldn't allow it to colour either his commentary or his marking. The judge should ask himself (a) if the purpose for which the picture was taken is apparent to him, and if so, to what extent, and (b) how well it has been interpreted by the author's presentation. If the picture falls short in either of these two categories, his analysis should logically explain the elements that have diluted the purpose or inter-

pretation. If he cannot find them he should not hazard a guess, nor knock off marks because (quote) "I don't really like it".

Suggest, Don't Dictate:

Never tell the author what he should have done; that is his business. It is fair, however, to inform the author what you would have done under similar circumstances, and leave him to make up his mind if he agrees with you or not.

Be Positive:

Emphasise what you consider to be the good points, not the bad ones. By all means point out what you believe to be the aspects that dilute the good effects of the author's purpose, but be obviously appreciative of the points that support it. Negative comment wins no friends.

Keep it Lively:

A Judge is engaged to entertain as much as to comment. The success of the entire session is in his hands and he must endeavour to keep the interest of the audience the whole time. Avoid unfortunate mannerisms both in speech and action; the audience will pay more attention to them than anything else. Show enthusiasm for the task, be appreciative of what the author is trying to convey, and for heaven's sake - smile. People appreciate a pleasant approach.

Mark Reasonably:

Don't damn by low marking, and make your marking consistent with your comments. How would you like your work being proclaimed worth only two out of ten in public? Surely, it is worth four points for the courage in putting an entry in the competition, especially for a beginner. I believe that seven out of ten is a good mark for an average print or slide, and that two or three marks up and down on this provides all the variability in marking one needs for providing assessable levels. My philosophy is to set my top standard as a picture that defies any adverse comment and think of it as eleven out of ten. As sheer perfection is a highly unobtainable commodity, the good ones can reach ten and superlative one a "ten-star".

Don't Mock:

Never make cheap jokes about any picture, it is somebody's work, and although a quick laugh might be obtained from it, one person, at least is going to be offended. Quite often, this sort of thing loses a club one of its members and is a nail in the coffin of future re-engagements. If you feel inclined to be humorous about an aspect in photography, word the joke so that it is on you.

To Sum Up, BE FAIR, PLEASANT AND HELPFUL.

Don't condemn or be destructive in comment, and above all, don't be humorous at somebody else's expense. It's nice to be welcome wherever you go.

The approach seems to me to be highly intelligent, positive and worthy of adoption by any judge. Potential judges might study this positive attitude with advantage. Our present judges might also scrutinise these comments point-by-point and check if they are really applying them in practice.

I believe we judges can very often become quite pompous and, for myself, I have resolved to retain a copy of this which I will refer to before any judging session.

(With acknowledgments to REFLEX - The Johannesburg Photographic Society).

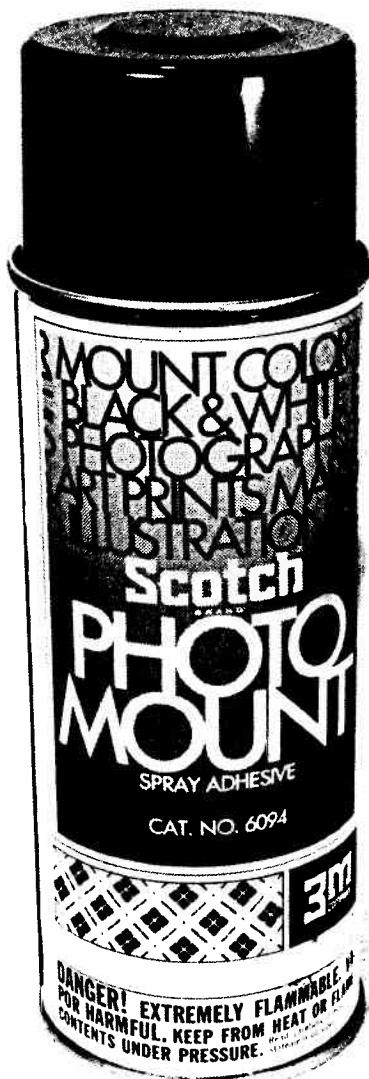
* * * * *



"THE HOOK" by A. Ventur.
A fairly close-up view of a ship's anchor with a texture effect more than a pictorial one.

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